

The Fifth Avenue Girl and Her Garments She Wears



Fancy Afternoon Costume of French Gray Taffeta Combined With Lace Galons and Narrow Velvet Ribbon.

By AUGUSTA PRESCOTT.

It is great to be a Fifth Avenue girl these days and to walk down the avenue of a bright afternoon. The sun is warm, the air is bracing, and the streets are lined with handsomely dressed women.

Panic or no panic, prosperity or no prosperity, the world of women wags along, always gayly dressed, always smart, always clad in something out of the ordinary. The world feminine is ever dressed in a new style.

The modest told us at the beginning of the season that there would be nothing new this fall, and some of them smilingly informed us that there was nothing new under the sun. Woman-kind, having tried every new fancy, had at last given up the endeavor to have something out of the ordinary, and had settled down to the routine of wearing the same clothes that were in vogue last summer.

But events have proved that they were wrong. "I see three distinctly new sleeves this morning," announced an observant woman, "and not less than six new kinds of coats. Of collars there are half a hundred novelties, and of skirts and their trimmings none can guess the number of new ones."

Puffed Sleeves.

"In sleeves," said she, "I note specially the puffed sleeve. I see the sleeve that is immense at the shoulder and that is small at the wrist. This sleeve is precisely like the sleeve of ten years ago except that there is less crinoline in it. It is padded out to make the shoulders square and it is slightly stiffened. But it is not the smartly crinolined sleeve which was the fashion then."

"However," continued she, "we shall have the puffed sleeve next, all stiffly crinolined as of yore."

"The second new sleeve is one that is all in little loops. There is a puff at the shoulder, another puff midway, a puff at the elbow and a puff at the wrist. Four big fat puffs make up this sleeve, which is shirred between the puffs."

"And the third new sleeve is still different. It has no cuff and it is like an elbow sleeve. It is very wide and very full at the elbow, falling open like a great angel sleeve. Inside of this there is a tight sleeve that exactly matches, so that the waist has really two sleeves of its own, a tight sleeve and an angel sleeve. And very pretty they are worn together in a handsome gown on a chilly day when the air suggests a wrap, and two sleeves seem appropriate."

"I don't think," said this woman, who is one of the handsomest dressers of the season, "that I ever saw as many novelties nor did anyone else."

Lovely Sapphire Gown.

The prettiest dress on Fifth Avenue the other day was worn by a woman who visits the Roosevelt family frequently. It was a sapphire blue gown and the material was a very pretty velvet. Velvet is worn a great deal and is justly popular. It comes at a little more than a dollar a yard in a very nice grade and it makes up beautifully into gowns that are appropriate for many occasions.

This pretty sapphire blue velvet gown was made with a full skirt of six or seven gores. It was plaited flat around the hips and was cut off in a short walking length.

The coat was a directoire, fitted closely into the belt. It had a waistcoat of

cream colored taffeta beautifully worked in colors, and down the front there was a lovely little row of handsome gold buttons.

The young woman wore a hat of rough blue felt with a great long blue plume shading to cream color on the tip, the handsomest plume you ever saw. The hat, which was envelope shape and very shaggy, was trimmed with this plume and nothing else. It made a charming picture.

Velvet's Many Uses.

"I like velvet so much," said a French ladies' tailor, "because it is good for so many occasions. It can be worn for an afternoon stroll up the avenue. It is good enough for luncheons and, if tastefully planned, it is quite dressy enough for calls. This can scarcely be said of any other material except broadcloth, which holds the medal for being the best all-around material in the world."

Silk velvet suits are very handsome and not so very heavy in weight. One can get a good quality of the new gold-brown silk velvet for less than \$2, and this can be made up into a street costume that is as elegant as one may please. There is nothing that excels it in beauty.

But, alas, when one thinks of velvets, and the finer of broadcloths, and the nicer qualities of face cloths, one gets into materials that cost money and plenty of it. The goods are cheap enough, counted by the yard. But it takes a great deal to make a dress. "I am putting twenty-five yards of satin into my new gowns," said a dressmaker, "and fully as many yards of taffeta, velvet, and brocade. It is the shirred skirts that take so much material."

Very New Skirts.

Some of the new skirts are immense around the foot and the handsomest of goods the wider one makes the skirt. "I made a black silk velvet gown with a box plaited skirt that was simply voluminous around the foot; and then I made a three-quarter coat, cut with long tails and sleeves so full at the top that they might have passed for pillow cases. It isn't the cloth that is expensive, but it is the amount of it you use."

A dress made in London the other day for a fashionable member of American society was built of plum bloom cloth. It was a face cloth and the plum bloom was ripe, partly crimson and partly purple, with blue lights in it. One might almost accuse it of being a changeable cloth so beautifully were the tones blended in the weave to send out different lights.

The suit was made with a full skirt and a full blouse. The blouse hung open in front to show a handsome shirt waist, one of those gorgeous plaid silk waists which are red and blue, crimson and black, all exquisitely mixed.

The feature of the gown, however, was the braiding which was put upon it. The braid, which was a dull, heavy, black silk braid, showed beautifully against the gloss of the plum colored dress. It was put on in intricate designs and the expense was more in the complicated handwork upon it than in the braid itself.

Nice braid is never cheap. But it is, after all, the work you put on it that makes it costly. You must weave and interweave, and you must braid and braid and you must continue to braid until you have carried out your design, which is often so elaborate as to be worthy the pencil of an artist.

A braided pattern upon the hem of a handsome broadcloth skirt showed a design in heraldry carried all the way around the foot of the skirt. It was about a foot deep and the same design distinguished the coat. It was even seen upon the sleeve and on the lapels. It was done in black and red and gold, and was as elaborate and elegant a trimming as one could find anywhere this season.

An Elaborate Gown.

The most elaborate braiding is seen and there is a tendency to make the designs classic and striking rather than small and irregular. The tiny and intricate little swirls are not used as much as the great Greek key designs, and the wonderful figures which indicate a study of the architecture and art of other days and other lands. A Persian design showed a Persian deity surrounded by tiny loops of braid of various colors.

While street dresses are the most important gowns of the moment, for all the world is out walking now, nevertheless, a great deal of attention is given to street coats. These are long and handsome, and, if well made they are very good, indeed, for trotting purposes. But it must be admitted that the street coat has become an elaborate garment, and as such it has quite outgrown its plainness and, in a measure, its usefulness also. It is made of broadcloth these days, and in color it is cream or tan, oyster gray or burnt yellow, champagne or some other one of the faint and lovely tints of the season. The pail and more frail the color the better, and the street coat, instead of being useful, starts off handicapped by the fact that it is light and soft in tone and that it will show the dirt always.

Three-quarter Coats.

One of the most charming of three-quarter coats was cut straight, almost as straight as an automobile coat. Its material was broadcloth and its color a deep cream.

The front of the coat was cut in big callops and was double breasted. It buttoned with big black velvet buttons over button molds. There was a big pointed collar and from this collar there hung black velvet straps, upon the end of which there was a rhinestone button of glistering quality.

Lace, put on in panels, trimmed the front and there were touches of black velvet upon the wide collar and upon the waist cuffs, for the sleeves were brought in to a tight wide cuff.

While these long street coats are handsome they are more, really, for calling and such nice wear. For driving they are charming and they are very nice for restaurant dinners and for fashionable luncheons. But they are not utility coats, their color, their materials, the trimming and their very shape being sadly against them in point of usefulness.

New Street Gowns.

A woman who aims to be always new in dress has a street suit which is novel and which will, when seen by her friends, be copied. It is made of deep brown ladies cloth and it is cut with a long skirt with an elaborately braided pattern in front. The pattern is done in deep red braid and the outline suggests pomgranates, a great spray of them in life size.

The upper part is a tight fitting bodice of the deep brown cloth with great sleeves that hang in bags from the wrist. The waist is tight fitting, at the belt, for all the world like an old-fash-

Womankind Still Seeks After Novelties in Apparel.

Sleeves, Coats, and Collars Seen in Great Variety.

Very Pretty Dress Made From Sapphire Blue Velvet.

ioned basque, as, indeed, it is in every detail. It is high in the collar and there is a quantity of elaborate braiding upon the waist, the collar and the sleeves.

With this old-fashioned basque and skirt the pretty girl will wear an old-fashioned mantilla, made as they made them long ago. There is a rounding back and the mantilla is brought over the shoulders and fastened in front. It is deeper than the shoulders and it hangs down below the belt line. It is made of shirred brown satin, with plenty of brown chiffon knife platings and with dozens of little maslin ruffles worked into the shirings.

Hat to Match.

With each gown, and with each mantilla, there goes a handsome hat, and this must be built to match. A simple little round hat was a "made" hat, consisting of a frame covered with brown maline shirings. The trimming was a long ostrich plume. In the middle of the front the hat was bent to a point and a big rhinestone buckle was fastened in the front.

"If I could have three winter gowns—without counting the coat—I would take a velvet, a broadcloth, and a figured satin," said a woman who loves new clothes. "And if I could have three more I would select a wool etamine with a white fleck in it, a smart rough serge, and a camel's hair with long furry stripes running through it."

"My colors would be deep blue, medium brown, black and gray. And I would try to secure bronze, plum color and spinach green. With these tones one can do a great deal. And then one can always use white pipings and pipings of cherry, apple green and orange and pipings of all the other colors in the rainbow. One can pipe a pipe, and one can trim and trim, selecting one's colors as one will."

Planning Wardrobe.

"I would be careful to have a touch of cardinal, but I would reserve it for the cordings in a rough goods dress, for cordings show so splendidly there. And I would have pipings of bright green in a blue gown and plenty of bands or strappings of white, which is so cheerful in winter."

"And then I would never forget taffeta and its advantages. One can do so much with taffeta. One can get the most gorgeous combinations and one can make such a fine display."

"An old coat and skirt of black smooth cloth of good quality, but out of date, was made lovely by throwing open the coat and setting in a vest of brilliant taffeta buttoned with silver buttons. And a suit of gray serge was brought up to date by putting in neck pieces, cuffs, and strips down the front of the waist of taffeta of a less expensive sort. There come different grades and you can vary them to suit your gown and your purse."

Oriental Effects.

"If I could have six gowns I would select the new shades, trim them with pipings and strappings, with braids and with small trimmings. And, in each or on each, I would try to have a little Persian, or Roumanian, Russian or Japanese embroidery, never forgetting the immensely decorative effects of the tapestry, trimmings which come now in so many colors and descriptions. With all the new materials of the season at my disposal, at the new prices, I could not fail to have something nice."

While buying something nice the woman of the season will not pass by the lace counters without stopping. It would be heartless to do so, for the new laces are especially appealing. There is the splendidly showy Point de Flandres, which wears forever and can be patched and darned afterward with bits of finer lace. And there is the heavy Irish crochet which can always be reclaimed by a stitch or two of crochet work. The flat laces are handsome, and not very costly and there are hundreds of imitation laces which are very nice, indeed, both for trimmings and for making up the vest and smaller parts of the gown.

Laces are used as borderings and as wide flat trimmings and as decorative bits in the gown. But, instead of being inset, the lace is laid flat on top of the goods and is bordered with a narrow band or a piping of silk or satin. This gives it a wonderful strength and a fine finish.

Laces Used as Trimmings.

A great many laces are applied in long panesque fashion, and, for this purpose, the strong, heavy laces are used. And, then, along each side of the lace panel there is an opportunity for some very fine hand-work. One lace panel was bordered with embroidered daisies, in the middle of which was set a little rhinestone. Another lace panel was bordered with roses upon the petals of which there were fastened the smallest seed pearls, just enough to look like drops of dew.

The popular trimming of the winter is undoubtedly braiding, and it is impossible to predict the lengths to which braids will be carried. They are used now in so very many ways. One pretty coat was bordered with little loops of black braid, and on each loop there hung a rhinestone button, making a glistering fringe.

Another coat had braided strappings across the front, very much like a military coat, except that no military coat was ever so gayly embroidered. And another coat was trimmed with braid, put on to make a perfectly immense ornament in the middle of the back, while two similar ornaments trimmed the front. It constituted a trimming so fine that it really made the whole coat.

Elegant Buttons.

The buttons of the winter are richly elegant, but the person who does not want to pay quite so much for her buttons as Dame Fashion requires, can still



Carriage Coat of Gray Broadcloth, Trimmed With Heavy Lace and Velvet Ribbon.

keep in the march of style by making her own buttons. She can cover button molds and make a set of buttons every whit as elegant as any she can buy.

One lovely button set consisted of button molds covered with turquoise blue velvet. In the very center of each button there was sewed a little bit of a pearl. Another and more elaborate button was covered with blue silk. And on top of the button was a very tiny blue silk rosette, making a button almost as round as a ball. Buttons with much handwork on them are used for ornament, not utility.

There are button sets, made of button molds covered with silk in all sizes, to

be used in various ways in the trimming of a costume. There are the tiny little buttons, and the buttons of medium size, terminating with the great flat ones that are used for the backs and the fronts of the Directoire coats. Thus one manages to get variety.

Different Patterns.

A set of this description was hand embroidered, in white, each button with a different pattern worked upon it. Crosses and other conventional designs were worked out and the set when completed was as stylish as one would want.

It has come to be a matter of industry, this getting of a nice gown together, and the most industrious woman

is the one who has the prettiest gown. For the new dresses are certainly full of hard work and, unless one is willing to draw the threads one's self, one must go without, or pay a fabulous sum.

It is fashionable to sew and the women of fashion, from Queen Alexandra down, have all turned needlewoman. Sewing parties are quite the rage. At a fashionable luncheon in Gotham the other day there were twelve women present with their work baskets. And in the hour after luncheon they all sat down and began to work. When an inventory of their handiwork was taken it was found that all were busy gathering little ruffles of silk which were to be put upon the flounces and the vests, the cuffs and the stocks, the sleeves and the yokes of the new winter gowns.

YOU OWE IT TO MOTHER

To manifest an interest in whatever interests or amuses her.

Not to forget that, though she is old and wrinkled, she still loves pretty things.

To make her frequent, simple presents to be sure that they are appropriate and tasteful.

To remember that she is still a girl at heart so far as delicate little attentions are concerned.

To do your best to keep her youthful in appearance, as well as in spirit, by taking pains with her dress and the little accessories and details of her toilet.

To give her your full confidence, and never to do anything which you think she would disapprove.

To make her a partner, so far as your different ages will permit, in all your pleasures and recreations.

To lift all the burdens you can from shoulders that have grown stooped in waiting upon and working for you.

Never to intimate by word or deed that your world and hers are different, or that you feel in any way superior to her.

To treat her with the unvarying courtesy and deference you accord to those who are above you in rank or position.

To study her tastes and habits, her likes and dislikes, and cater to them as far as possible in an unobtrusive way.

To consult her and ask her advice in regard to whatever you are about to do, even though you have no doubt as to what your course should be.

The girl who endeavors to pay back what she owes her mother is the one who will be most sought after by the people who are worth while, and he apt to make the most successful life.—O. S. Marden, in Success.

WRITER'S CRAMP.

Everybody who handles a pen or pencil pretty steadily has the same experience—that of having his hand feel cramped as to hamper his speed, if not actually hinder his work.

The best cure for it is usually impossible—rest. If you can stop the sort of work you are doing for an hour or so, your hand will soon be comfortable enough or you to go on again.

If you can't, but must, instead, drive and, at as rapid a pace as before, stop for a moment and rub your hand—especially your thumb—as vigorously as possible. Stop every little while and repeat, not letting more than fifteen minutes elapse between the rubbings, and, even if you have to have your hand feeling which takes hours to get over. Another help is to have pencils of various lengths and widths and change frequently, so that your hand takes a slightly different pose every little while. If you're used to having this cramp, try to forestall it by exercising the cramped muscles every now and then. Gather your fingers up into a tight fist, and then suddenly stretch your hand wide open. This will do more to prevent the cramp than anything else.

OPALS ARE NOT UNLUCKY STONES

Superstition fades away in the strenuous life of the twentieth century. And the return to common sense has shown itself in the modern fancy for opals. Sir Walter Scott was chiefly responsible for the idea of bad luck being connected with this stone, as will be remembered by readers of "Anne of Geierstein." And others declare that, as the word opal is from the Greeks ops (the eye), the gem shares evil influence with a peacock's feather. However, as women have lived down all this, and opals are the lucky stone for autumn and have been worn by recent brides. But even now stories are told of the uncanny influence of the opal. Alfonso XII of Spain presented an opal ring to his young wife, Mercedes, on their wedding day and her death occurred soon afterward. Before the funeral the King gave this ring to his sister, Maria Dei Pilar, and she also died a few days afterward. The King then presented the ring to his sister-in-law, Princess Christian, and she died in the course of three months.

Alfonso, distressed at these fatalities, resolved to wear the ring himself, but he did not wear it long, as his unhappy life shortly came to an end. The Queen regent then attached the fatal ring to a gold chain, which she hung around the neck of the Virgin of Almudena in Madrid.

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